

american indian hobbyist

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WESTERN SIOUX-
STYLE BEADWORK

BUCKSKIN
PREPARATION

DANCE BIBLIOGRAPHY

DICE GAME

IROQUOIS BONNET-
STYLE HEADDRESS



american indian hobbyist

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comment :

This report is coming to you because we want to share our thoughts and hopes for the future of the *Hobbyist* with you. Volume 6, started by the former staff, is now complete. As the fall approaches we are looking forward to producing our own first complete volume. We have many ideas for Volume 7 and those after it.

The summer has been a useful one. The staff has had an opportunity to travel which will mean new fresh articles. During this time we have been able to get together, with the result that we were able to coordinate our ideas and organize our efforts better. This, combined with what we have learned by doing these three issues, means that we are ready for further progress.

During the next year there will be additions to the staff which will broaden the scope of the magazine. We need more pages per issue in order to be able to utilize the talents of the new staff, and bring a more well-rounded magazine to you. Because of our printing methods, we must increase pages in increments of eight. (We could certainly use eight more pages in the fall). We hope for the day that some color will be able to appear on the cover, but a page increase is our first need.

We would like to mention a few of the articles and features that we are sure you will enjoy in the next volume. We will feature a non-technical series on how to learn Indian singing. We will have articles on Cheyenne beadwork, otter fur turbans, Blackfeet bustles, Chippewa costuming, how to run a powwow, the give-away, a series on roach construction, and a series on specific dances. The *Photo Feature*, *Ideas* column, *Buffalo Chips* and book reviews will continue also.

For our women readers we plan articles on Blackfeet women's clothing, a Southern Plains red sleeve dress, Comanche women's boots, and a Woodland leather dress.

How fast these and other articles become a reality depends upon you and what you do about three problems that we have.

The first problem is the number of subscribers. Although Eck de Kay is able to report a 79% increase in subscriptions since January, even this isn't enough to keep up with expanding publishing costs and the expenses of planned expansion. Please recruit at least one new subscriber for us; we have no way of reaching the other hobbyists in your area. Subscriptions make fine gifts. Our group plan is certainly inexpensive enough that every member of your group could get the *Hobbyist*.

Our second need is for articles. Although we have many planned, we always need more. We need all types. They can be as short as a paragraph (*Ideas*), photographs (*Photo Feature*), news items (*Buffalo Chips*), short articles (As those by Glodowski, Turley, Gabor and Feder in this issue), or larger articles. We favor shorter articles that explain how to do or make something.

Our other need is that you let us know what you like and what you don't like. Our purpose is to serve you and your needs better. We can do this only if you let us know what they are. None of the staff is at present active with a hobby group, so we must depend on your letters to let us know how we are serving the hobby. We do our best with each specific request for an article. Let us hear from you directly.

Finally, remember that the *Hobbyist* is different in one important way from most of the other magazines you may receive. The staff is made up entirely of volunteers who receive no salary for their work. We are trying to do the best that our time and talents allow. We are enjoying the time that we spend, and ask that you help us so that we can continue to serve you better. As we work together, the *Hobbyist* will grow.

COVER PICTURE

The cover this issue is of a Sioux man wearing a beaded skin shirt. The photo was taken by R. E. Royce on the Rosebud Reservation about 1910. The four plates in the article on Western Sioux Beadwork were also from a collection of Mr. Royce's photographs. These photos were made available to the author by Mr. Bill Holm (Seattle, Wash)

John I. Gamble

BUCKSKIN LADY



The first operation in preparing Indian buckskin. Mrs. Blackhorse of the Kiowa tribe of Oklahoma uses a small knife to remove the larger pieces of tissue from the under-side.

Photo by Horace Poolaw, Kiowa.

Anyone interested in making clothes the old-fashioned way? We're not talking about carding, spinning, dyeing yarn, then weaving it on a loom. That's comparatively modern. We really mean old-fashioned, such as tanning hides, Kiowa style.

Mrs. Blackhorse of Anadarko, Oklahoma is a maker of buckskin. We went to her to find out all about this dying craft and came away full of deep admiration for what it takes to do the job. There were giants in the old days and they certainly weren't all men. Mrs. Blackhorse is a living example of what we mean.

With perhaps an occasional exception, all the stages in making buckskin take place out-of-doors. That's the way it was done in the old buffalo days,

that's the way it's done today. But today the work doesn't take place in the vicinity of a tipi, it goes on close to a small frame house -- Mrs. Blackhorse's house -- protected from a busy asphalt street by a white picket fence.

To prepare buckskin, Mrs. Blackhorse had first taken a fresh deer hide and rinsed it thoroughly in cold water (a dried hide would have to be soaked for two days), then laid it, hair-side down, on the stubbly grass in her side yard. She then had staked it out tightly with sticks all the way around the edge of the hide, being careful to see that there was a space of several inches between the hide and the ground, permitting air to slip in, or else the hide would remain damp too long and rot.

Now the real work was beginning. After preliminary scraping with a small knife, the seventy-odd year old Kiowa widow picked up her wooden L-shaped hide scraper to remove the rest of the hide film and meaty tissue. The scraper 'came from some kind of a fruit tree', had an iron blade fastened to the base of the 'L' and was manipulated with short, choppy strokes. Her right hand held the tool at the bend of the stick while her left hand grasped it at the butt. She bent over the hide and made the strokes from right to left, diagonally across the front of her body, her dark face lined with intensity of effort.

After a while she straightened up, at least as much as she could, for she has been bending over hides for so many years that she cannot stand erect any more. 'Hard work,' she said, shielding her eyes from the Oklahoma sun. 'But good work. Good!' She smiled broadly and bent over her work again, a slight, old lady with plenty of determination.

It takes considerable practice to scrape correctly. One faulty stroke may send the blade too deep and flaw the hide. 'You want to try?' she said in answer to a question. The lines in her face grew deeper with half-suppressed mirth. 'Not on this hide,' she protested in mock seriousness. 'White man ruin enough things without ruining good hides. Find you old dog hide to ruin sometime.' She gave a roguish chuckle.

It took the better part of the day to finish scraping the under surface of the hide. When she had finished, she disappeared around the back of the modest home. Soon she returned with her arms full of brush which she placed on and around the hide. This was necessary to discourage inquisitive or hungry dogs since the hide would remain outside overnight. 'If it rains,' she said, 'I'll roll it up' -- she went through the motions of rolling up a hide -- 'and take it inside. Need plenty of sun to work a hide. Fresh hides will maybe rot if not enough sun.' She wrinkled up her nose distastefully. After giving a final inspection to the brush, she nodded contentedly. It would now be necessary to wait two days for the hide to dry.

It didn't rain during the two days following, so on the third day work was resumed. Mrs. Blackhorse pulled up the stakes and laid the hide, hair-side up, on an old piece of canvas which her daughter Ella, large, pleasant and also a widow, had just brought from the house.

After this, the twisted hide was set aside for half an hour. Neither woman knew why this was done. It was part of the operation, that's all they knew.

At the end of the half hour the canvas was once more spread out and the hide laid flat on it. The two women sat down and began to stretch the hide between their fingers. They stretched, kneaded, pulled, tugged, pressed the hide over and over again in all directions. This was the final operation. If it was not done thoroughly, the hide would be stiff when dry.

After an hour or so at this task, Mrs. Blackhorse went into the house and came back with

a knee-bone of a cow, and, pressing it firmly to the hide, went on with the stretching.

'Your fingers take an awful beating doing this,' Ella said. 'Sometimes they get sore after a while, and if you go on too long maybe you'll get blisters.' She nodded toward the knee-bone. 'Mother also has a piece of metal the size and shape of a clam-shell she uses sometimes. If we're in a hurry,' Ella added, 'we call in three or four women who are good helpers.'

It takes three women a whole day to stretch a large hide, but as this hide was not large, the two women were able to finish by early evening. If Mrs. Blackhorse is working alone, she places the hide over the back of a chair, holding the hide in place while the other hand pulls and tugs. This way it might take three days for a medium-size hide. But the Kiowa lady rarely stretches alone. 'Takes too long,' she said, gazing ruefully at her gnarled brown hands.

Stretching completes the chore for white buckskin.

If Mrs. Blackhorse is preparing a robe, or blanket, after scraping the under-side she mixes two tablespoons of salt with two tablespoons of grease and rubs the combination into the newly-scraped surface. She then continues as when working with any hide, only the hair side is left untouched so the hair remains when finished.

If brown buckskin or a brown robe is wanted, you have to have smoke, and in this case the women wanted brown buckskin. This meant the work would go over into another day.

In the depths of the side yard was an old smoke hole measuring one foot across and, after it had been cleaned out, eighteen inches deep. On the last day of work the women built a large fire a few feet from the hole. When there were plenty of coals, some were pushed into the hole along with a quantity of sticks. No flames were wanted, just plenty of smoke.

Ella collected a bunch of green sticks, and by arching them criss-cross over the hole and sticking their ends in the ground, an upturned basket effect was produced. Over this framework Mrs. Blackhorse laid the white buckskin and with the assistance of her daughter shifted the hide around from time to time until an even brown was the result. During this procedure, Ella added new coals and sticks to the hole several times so as to maintain the proper volume of smoke. In this fashion both sides of the hide were darkly browned in three hours. It takes about seven hours for a large hide to receive a dark brown, while three hours are required for a light brown.

Mrs. Blackhorse will work any kind of hide, but she prefers deer or elk hides. It is from these hides that real buckskin is made. She has not had an elk hide in a long time, but once in a while someone brings in a deer hide from New Mexico or some other western state. Deer are plentiful not too many miles from Anadarko, but they are protected by law.

Mrs. Blackhorse started scraping again, just

the way she had done on the reverse side, only when all the hair was at last removed she didn't stop. She began to scrape the skin now, and kept on until she could see a certain amount of light through the hide, and this light was the same over the whole surface. She had to be especially careful in scraping the hair surface, for this was to be worn on the outside, be it a dress, leggings, or moccasins, and cuts would not make for a pleasing appearance.

When a hide is fresh, or has been thoroughly soaked in water, it is as limp and pliable as cloth, but when it is dry, it has all the flexibility of thin cardboard. It is a drum-head without a drum-frame; and the hide was like that now as the elderly hide-worker draped it over a clothes-line which had been strung up for that purpose.

Previously, daughter Ella had bought a pound each of beef brains and beef liver to aid in softening the hide. While her mother was outside worrying with the hide, Ella was inside preparing the brains and liver. She first boiled the liver, then added the brains, and both ingredients were boiled together. In the old days the brains and liver would have come from a buffalo.

When the liver and brains had been boiled together, the concoction was mashed up -- 'just like mashed potatoes,' was the way Mrs. Blackhorse described it -- until a pasty substance resulted. When Ella viewed the final outcome she stirred it with her finger a bit to test the consistency. She wasn't satisfied, so she added some water. Then she added a tablespoon each of salt and grease and stirred these in thoroughly.

The mixture was now ready; so Mrs. Blackhorse smeared it on both sides of the hide which was still hanging on the line. In an hour's time the paste was dry. She took the hide down, rolled it up tightly and took it into the house. 'Got to wait to tomorrow,' she said, 'then more work.'

If necessary, a week is not too long for a hide to remain rolled up like this, but if any more time elapses, a new batch of paste must be prepared as its strength is liable to wane. This paste must be used if buckskin is wanted. Ella said that once her mother tried to make buckskin without using the paste. The hide came out stiff.

The next day the two women filled a washtub full of warm water, added soap flakes, and Mrs. Blackhorse worked the hide about in the soapy water -- 'just like washing clothes.' After laboring for half an hour, she rinsed the hide in clear warm water, then held it up and carefully examined it. She had done her job well. The hide was snowy white, with no traces of paste or dirty spots. She folded the hide lengthwise a few times, then held it up in one hand while the other hand moved down the length of the hide, squeezing as it went.

This accomplished to her satisfaction, she folded the hide over slightly at each end and into each of the folds inserted a stick long enough to be held in the hands. Then the mother took one end and her daughter took the other and they started twisting, each in a different direction, and kept on doing so until the hide was bunchier than one

Quill & Horsehair Feather Ornaments

Norman Feder

Feather shaft ornaments of the type described here were quite common among most Woodland and lower Missouri tribes. If you use an eagle tail feather in your turban, it should have one of these ornaments attached. Feathers used in roaches, with yarn turbans or simply attached to the hair, were also decorated in this manner.

Some very old examples in museum collections are made entirely of quills, but more recent examples have black horsehair. The use of horsehair probably dates back almost to around 1800, as examples have been found in old medicine bundles.



Eagle feathers with ornaments attached. These ornaments are found on wing or tail fan feathers, covering bustle spikes, and on feathers in round bustles.

Staff photo.

of those corkscrew doughnuts you buy at a bakery.

The buckskin lady fashions no wearing apparel from the hides she prepares, leaving this to others. Most of her business comes from Indians who want the hides for dance costumes, although on occasion a white person will seek her out. But each year brings fewer and fewer people with hides to be tanned. As the Indians say: 'That's how it is.'

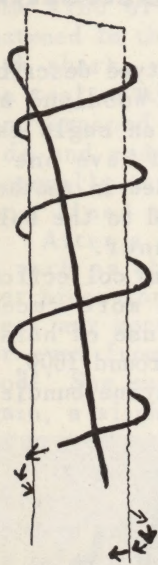


Figure 1

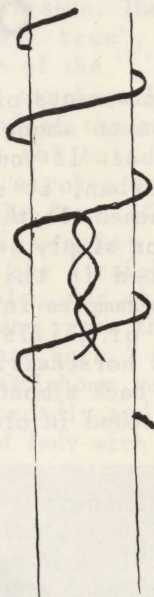


Figure 2

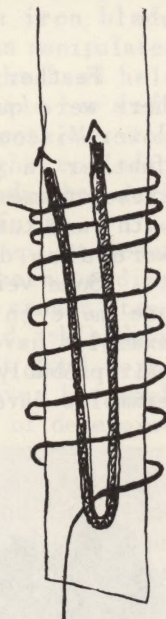


Figure 3

To make one of these ornaments you will need a thin strip of rawhide about $\frac{1}{4}$ inch wide, although this width varies considerably. Long black horsehair from a tail, and very fine porcupine quills in white, dyed red, dyed yellow, etc. are used. Start wrapping the hair around the rawhide as shown in *Figure 1*. Now, moisten and flatten the quills and lay them side by side on the rawhide strip. The ends of the quills are concealed by the hair wrapping. To create your design, the quills are lifted so that the hair goes under them, or laid flat so that the hair wrapping covers them.

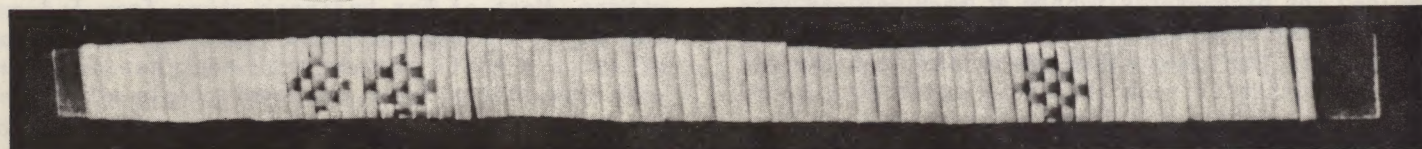
New hairs are spliced on simply by twisting the end of the new hair onto the end of the old one and covering with added turns of the hair. (See *Figure 2*). After the total length of the ornament is reached, the end of the horsehair is drawn back under several turns with the aid of a piece of string. (See *Figure 3*). This is somewhat like whipping the end of a rope. Place the looped string on the rawhide strip and continue wrapping the horsehair for about the last ten turns or so. Then place the end of the horsehair in the string loop and pull on the loose ends of the string to draw the horsehair end under these final turns just completed.

A tremendous variety of design is possible with this technique. See the several examples in the photographs. These are usually sewn right to the center quill of the feather. Added decoration is almost always applied in the form of small ermine fur strips on top and bottom, and little clusters of colored feathers. Sometimes a cluster of colored horsehair will be used at the top, and occasionally on Woodland examples a rattlesnake rattle will be attached near the top as well. The average length is about five inches, but this, too, varies. Sometimes the strip will run the entire length of the feather and be all quills without the horsehair.

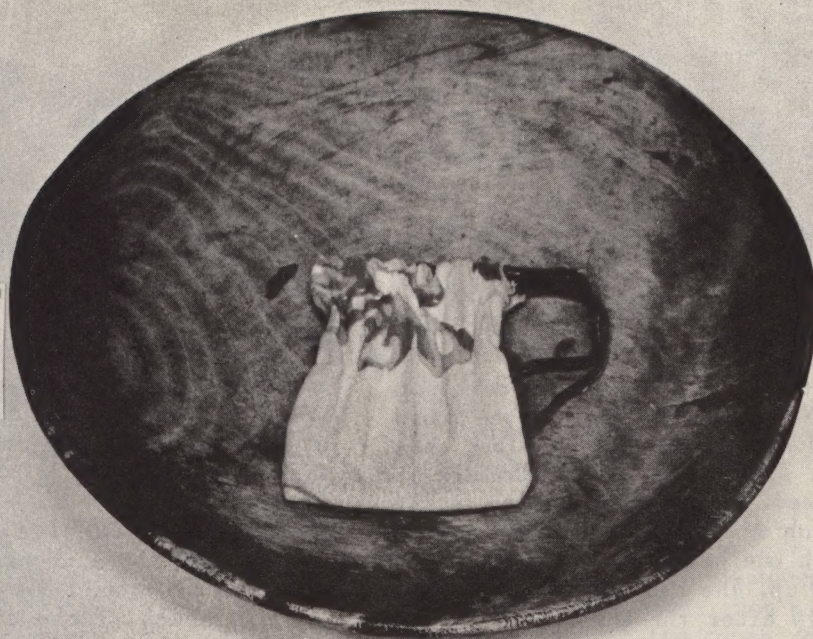
Editor's Note: The photographs of quillwork examples on this page are approximately actual size, except for the top and bottom pictures which were enlarged to show detail better. The example at the bottom is made entirely of quills.

Thomas L. Henesey of Alton, Illinois made these examples of quill and horsehair feather ornaments especially for this article. We offer him our sincere thanks for this contribution.

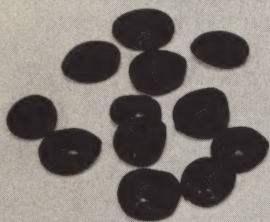
Mr. Feder has prepared a large article on Otter Fur Turbans for the *Hobbyist*. It will appear in the next Volume.



SQUAW



DICE



by Conrad J. Glodowski

You no doubt have heard about the tremendous love most Indians had for gambling. Some of the tales of gaming tell about gambling away wives and possibly even one's last earthly possession. This is not so hard to visualize if you've ever played Woman's Dice. It is still popular today and the players still get just as excited playing it as ever, even though the stakes aren't as high as in years gone by.

In the old days there were two sides. Most of the really big gambling went on at special gatherings where, together with the excitement, there was the added incentive of a crowd watching. The Indian attitude of placing little stock in earthly possessions resulted in players often betting heavily, and many times losing their shirts, literally. If you'd like to learn the game, we're sure you can capture some of that same excitement. The following is a description of how the dice are used.

In the old way of playing the game, special sticks were used for scoring, and the side that got all the sticks won. Since coin money came into use the game has changed a little, so that instead of having two sides, any number of individuals may play, representing only themselves.

Each player now uses individual counters, usually seeds of some type. Buckeye seems to be the most popular (pictured upper left); however, many other seeds were used such as fig seeds (pictured upper right). Persimmon seeds, plum pits

or anything about that size may be used. Each player gets the same number of counters; the one who uses all of them wins the pot (usually pennies) or the game may be played just for fun.

The exact origin of the game is not known, and there are many variations from tribe to tribe. (See Note 1 below.)

Dice are used in the game. There are usually eight; however this sometimes varied between seven and nine. They were made of bone or wood, and were sometimes carved. When decorated, the usual design was a simple engraved circle or two. Occasionally carefully selected stones were used. All the dice were colored on one side, usually dark blue, black or red. Most of the tribes used round dice, but occasionally images of animals were used to make the game more interesting. In every set there are one or two special dice which are usually inlaid with lead on one or both sides, or have some other distinguishing factor such as the carved animals mentioned above. These play an important part in scoring. When not in use, the dice are kept in a small bag. (See picture.)

A bowl is used to toss the dice. Hand-made wooden bowls are preferred, and may be of any convenient size capable of catching the tossed dice without too much effort. If hand-carved bowls are not available, commercial ones are used. The one pictured is typical of hand-carved dice bowls.

The following is a description of two sets of dice and how they are used.



Potawatomi Squaw Dice - Gus-igo-nuk. The dice set is pictured above. Note that there are seven round dice and two animal dice, each with a black side and a natural side. Figures of birds, animals or heads may also be used. The dice are placed in the bowl and are hit on a cushion of blankets or similar padding with one brisk motion so that the dice will be tossed up. The hand is released from the bowl immediately after the toss. This way of tossing isn't a rule, but seems to be followed most often. Occasionally the dice are tossed and caught in mid-air by the bowl, after which the bowl is placed on the blanket. This choice is up to the player. After the toss, the dice are counted in the following manner:

All dice white.....	10 points
All dice black.....	10 points
Turtle black, others white.....	10 points
Turtle white, others black.....	10 points
Bear black, others white.....	10 points
Bear white, others black.....	10 points
1 white, others black.....	5 points
1 black, others white.....	5 points
2 white, others black.....	2 points
2 black, others white.....	2 points
Any other combination.....	0 points
<i>Special scoring as follows:</i>	
Bear standing.....	20 points
Turtle & Bear black, others white...	20 points
Turtle & Bear white, others black...	20 points

If the bear stands in any position except his side, this is called a *Big Game*, for it is an automatic win. The bear is constructed so that it is possible for it to stand on its feet, although difficult because of the small surface.

Each player gets twelve counters worth one point each. These are moved from his starting pile to a second pile as he wins. When a player has moved all of his counters, he wins the game. If money were involved, each player would give the winner the amount agreed upon before the game. If anyone failed to make any points, he would pay double. If it was a *Big Game*, everyone would pay double and a person failing to make any points would pay four times the agreed upon amount.

After each game, the dice proceed from player to player in the opposite direction from that in which they had previously traveled, starting at the winner's right or left. As each player tosses the dice, he often calls out words of good luck or

encouragement, such as telling the bear to stand up, or rooting for the turtle to come up by itself, etc. The Indian words are used for these animals.

Winnebago Squaw Dice - K-ansu. The dice set is pictured above. Note that there are six plain dice and two round dice with lead inlay showing on both sides. These dice all have a blue side and a natural side.

Winnebago Dice is played the same as the Potawatomi game, except for the scoring and the counters used. Only ten counters are used, with buckeye the preferred. The scoring is as follows:

2 marked dice white, 6 blue.....	Big Game
2 marked dice blue, 6 white.....	Auto. Win
(Both the above count ten points.)	
All 8 dice white.....	4 points
All 8 dice blue.....	4 points
1 marked dice white, 1 other white,	
the other six blue.....	2 points
1 marked dice blue, 1 other blue,	
the other six white.....	2 points
1 white, 7 blue.....	2 points
1 blue, 7 white.....	2 points
2 white, 6 blue.....	1 point
2 blue, 6 white.....	1 point
Any other combination.....	0 points

Note 1: The games described in this article are those observed by the author among the Potawatomi and Winnebago. For other variations on the dice game, refer to: *Bureau of American Ethnology, 24th Annual Report*, pp. 44-227.

Editor's Note: This is the first in a series on Indian games. We hope you try them and like them. Games are a part of many related Indian life activities, which more mature hobby groups find are a worthwhile addition to their program.

THE BUSINESS MANAGER REPORTS....

Since the new staff took over the management of the *Hobbyist* last January 1st, the growth of the magazine has been steady and encouraging. New subscribers have enabled us to increase from 24 to 28 pages, to set copy in type, and to improve the quality of photographic reproductions. You will be happy to learn that we have a 79% increase in paid subscriptions since January 1st. Thanks!

Dick Conn

western Sioux beadwork



Plate I. A Sioux man in full-dress, carrying a fine Sioux-style pipe bag. ---R. E. Royce photograph.

If you meet a person who has heard just one word about American Indians... just *one* word... I'd bet that word would be 'Sioux'. Has there ever been a group of people who have captured the world's imagination like this tribe? The brave warriors who fought Custer... the colorful nomads of the Plains... the finest light cavalry in the world. The Western Sioux were called all these things, but they're a pretty interesting tribe from any point of view.

I have often wondered if beginning hobbyists catch the Sioux fever before they ever think of taking up Indian Lore, or whether they happen to be reading about the Sioux just as the Indian interest strikes. Whatever the cause, everyone is bound to hear a lot about the Sioux in studying Indian Lore. Thus, it really isn't too surprising that so many hobbyists have made the Sioux their first love.

All this interest leads to making a Sioux-style costume. Sadly enough, enthusiasm doesn't always guarantee results by itself. For, of the many hundreds of hobbyists who start out to make a Sioux outfit, only a handful ever make a successful job of it. One of the main failures is the beadwork... generally it's done in the wrong technique and usually the designs and colors are all wrong. Real Sioux beadwork is distinct. It has definite design types, colors are standardized and limited, and it is pretty hard to mistake it for something produced by another tribe. Moreover, it isn't very hard to turn out good Sioux style beadwork. In this article I am going to point out the main mistakes hobbyists make plus the major landmarks of Sioux beadwork style. All this, I hope, will enable the many Sioux enthusiasts who read this magazine to improve their work.

In the 1840's and 50's, Sioux beadwork could hardly be distinguished from any other Central Plains beadwork. By the 70's, however, Sioux beadwork had begun to develop some individual characteristics. In the late 80's and 90's, it emerged as a definite style. Sioux beadwork of today is still based principally on that style. One authority, the late F. H. Douglas, has suggested that the development of Sioux style was due in part to the influence of Oriental rugs which were brought through the country by White settlers heading west after the Civil War. Whether this was indeed the cause or not, the style did begin and was elaborated by the Sioux. From them it spread to several neighboring tribes, such as the Arapaho and Assiniboine. It even spread as far away as the Ute in Western Colorado. The Crow owned lots of Sioux-style beadwork in the 1890's and later which they got as gifts or in trade with the Sioux.

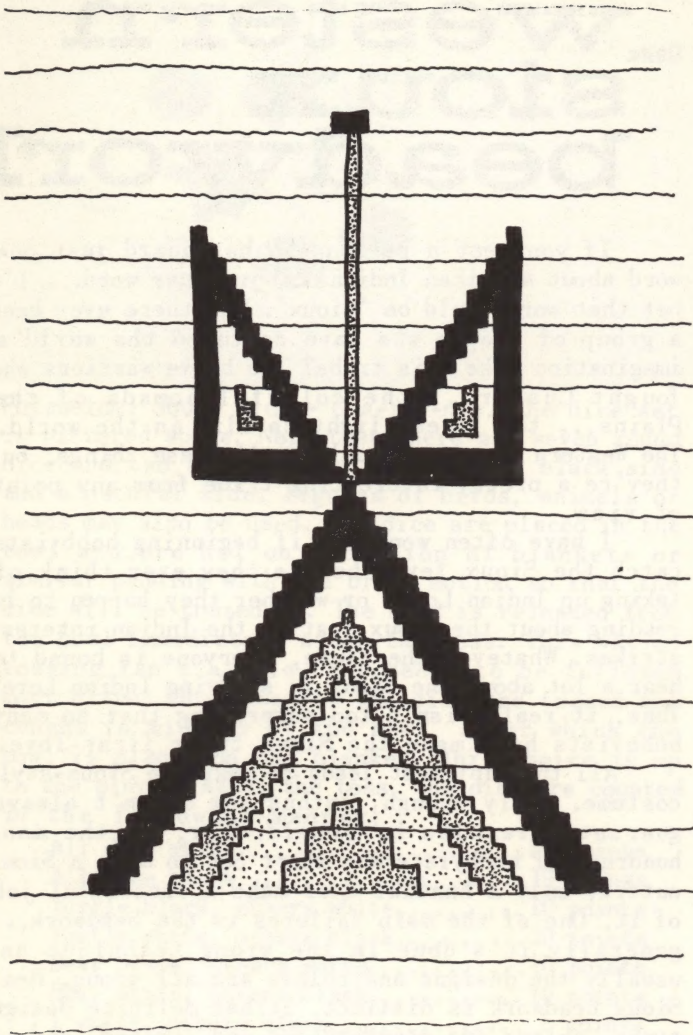


Figure 1. Sioux Vest Design.

How do you learn to recognize Sioux beadwork, or any other kind? I began by looking through several hundred pictures of Sioux men and women and noted things that recurred often. Soon, it was apparent that certain types of designs were more common than others. Reading books on Sioux arts and crafts confirmed, corrected, and supplemented what the pictures had shown. Finally, I examined all the pieces of Sioux beadwork I could find. Thus I found how the beadwork had been made and how colors were used. Finally, a check of similar articles (say, pipe bags) showed the commonest method of decorating that object.

The Sioux seem to have been a source of new beadwork ideas for several neighboring tribes... especially the Cheyenne and Arapaho. At times it is very difficult to say for certain which of these three tribes made a specific thing. Still other tribes made some very Sioux-like beadwork, and some Sioux beadwork looks more like the work of other tribes. What can you do in a case like this?

First, let's make a distinction. If a tribe (any tribe) has a distinct style of beadwork, let's refer to that style as Sioux style... or Ugwump

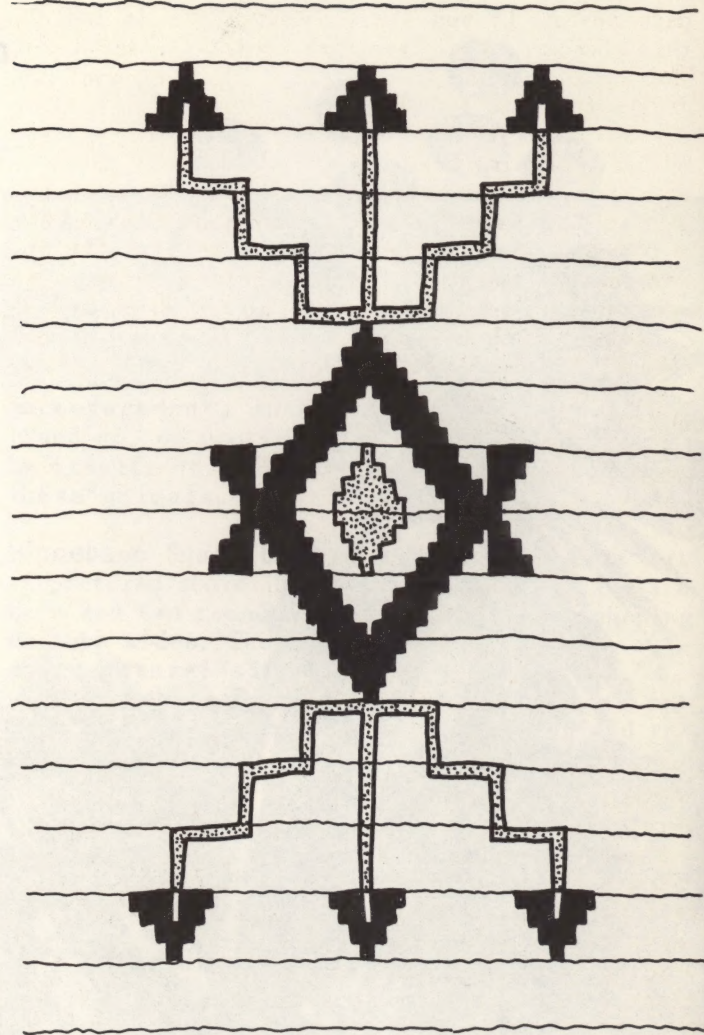


Figure 2. Sioux Cuff Design.

style, or what have you. Any piece of beadwork we find made in this style we may call Ugwump style, whether this noble tribe made it or not. But, if we want to talk about all the beadwork made by that tribe, we'll speak of Ugwump beadwork. With this idea in mind, let me repeat an idea from the paragraph above: Sioux-type beadwork is made by the Sioux and several other tribes, but some Sioux beadwork is not made in Sioux style. See what I'm driving at? The style of any tribe is their most typical set of forms and ways of doing a craft. I suppose each style represents the most popular thing of its day. However, every tribe is bound to have a few innovators and non-conformists. These people are well aware of their tribe's style, but choose to experiment.

Now, let's get down to business. What does Sioux beadwork look like? First, let's see how it's made. Sioux beadwork is usually done in lazy stitch directly on the object it is to decorate. A few things, such as shirt and legging strips, are beaded on separate pieces of leather and sewn in place when completed. The ridges of lazy stitch are well-arched, and the beading is tight and stiff. Far too

many hobbyists attempt to do Sioux-style beadwork on a loom. Some Sioux beadwork, even some in Sioux style, was woven, but not very much. Sioux loomwork is generally limited to smaller things, like arm-bands. Larger things, like legging strips and pipe bag panels, were done in lazy stitch. Many hobbyists have said they prefer to do loomwork, knowing that it's the wrong technique. They say it's easier than lazy stitch. This just isn't so, and it usually turns out that these people have never tried any lazy stitch. If this fits you, stop reading right here and go throw your loom out the window.

Real Sioux lazy stitch can usually be recognized by the hard, tight quality of the beading. This effect is obtained by using as heavy a thread as your beads and needle will take. The idea is to fill the bead holes so that the thread cannot slip around. A well-waxed nylon or silk thread will generally do the trick. Sinew is best and you should try it if you can get it. Hard, tight beadwork also requires a stiff foundation. The Sioux themselves used the stiffer parts of hides for beading. I have examined several pieces of Sioux beadwork where many small scraps of tough leather had been sewn together to fill out the required shape. Certainly, these beadworkers didn't waste their prime tanned hides under a lot of beadwork. Indian-tanned buckskin is the best foundation material, but most of us have to settle for something less. The best advice I can offer here is that you investigate all your sources of supply and use the best leather available to you. Avoid colored or slick-surfaced leathers. Use felt or canvas only as a last resort. By the way, all beading should be done on the inside face of a piece of leather... the side that was next to the beefsteak.

Much, but not all, Sioux lazy stitch has pronounced bead ridges. This is done by stringing twelve or so beads for a width that will just take ten. When this is done regularly, high-arched lanes result.

One of the great mistakes hobbyists make in reproducing Sioux beadwork is arranging the beadwork incorrectly. The Sioux have a very definite way of decorating almost anything you can name. So, before starting a piece of Sioux-style beadwork, you should examine several real examples... in the flesh or in pictures (if clear enough). Note how the lanes of lazy stitch are arranged. For instance, you will see that lanes run the long way on shirt and legging strips, or vertically when the man has them on. On pipe bags and women's leggings, the lanes run parallel to the bottom, or horizontally as you would see them in use. On moccasins and knife sheaths, they follow the shape of the object in places, and run straight in others. Then, there are things like women's dresses and vests, where a border runs all along the edges and the balance is filled in with horizontal rows. Whatever you are planning to make, you can save yourself a lot of grief by carefully examining the real thing first.



Figure 3. A Good example of a Sioux-style pipe bag.
Eastern Washington State Historical Society coll.



Figure 4. Sioux-style saddle bags. Fine examples of placement of designs and details of color usage.

---Eastern Washington State Historical Society collection.

Colors in Sioux beadwork are limited. In fact, Sioux color schemes often come down to red, white and blue, plus one or two other colors. A friend once said that the Sioux were the only people who could use red, white and blue so often without making it look overly-patriotic. The common Sioux bead colors are:

1. White... probably covers the most area, as it is used for large backgrounds. The Sioux used both a true flat white and a slightly milky bluish-white.
2. Dark Blue... almost black at times. The darker blue was popular in the 70's and early 80's. Then a royal blue became popular. A purplish dark blue

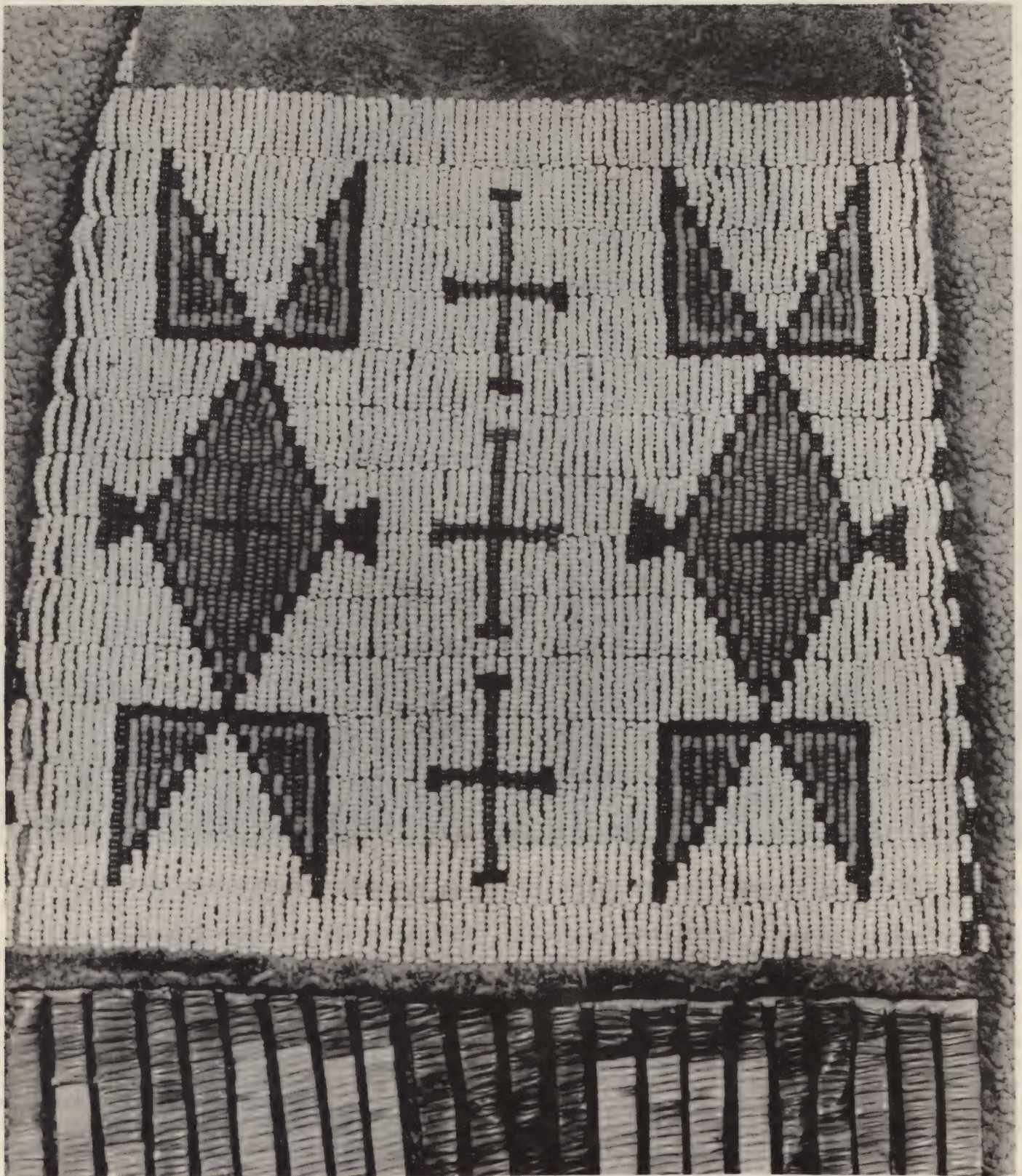


Figure 5. Close-up of beadwork and construction details on a Sioux-style pipe bag. Many questions can be answered by the careful study of good photographs. *Eastern Washington State Historical Society collection.*

is used today.

3. *Rose*... the Italian Cornaline d'Aleppo was transparent rose with an opaque white center. These 'underwhite' beads were popular until the 1930's when true red replaced them.

4. *Light Blue*... the Sioux most often used a light blue best described as a turquoise. The very pale

blues and lilac blues used by the Crow are seldom seen in Sioux beadwork.

5. *Periwinkle Blue*... a medium, purplish blue, most frequently seen as the background for women's full-beaded dress capes.

6. *Green*... a medium, slightly dull green, about the color of wild mint leaves.



Plate 2. Sioux men on horseback. Note the legging strip designs, and the shirt worn by the nearest figure.

---R. E. Royce photograph.

7. *Dark Green*... a very dark, transparent green, seen most often on moccasins.

8. *Yellow*... old-time Sioux yellow was a pale, dull color with a Venetian cast. Modern yellow is a flat, bright color.

9. *Minor Colors*... silver and gold metallic beads are often seen in 1890 Sioux beadwork, always used very sparingly. Dark ruby red and a dull orange appear at times in Sioux beadwork. Pink is rarely seen in Sioux work, and black is all but absent.

These limited colors are carefully arranged to work out the best possible contrast. For example, many designs are outlined in dark blue. Next to the white background, this makes a bold contrast and sets off both design and background effectively. Green and yellow or rose and yellow are often used together. They make good partners and point up one another. Rose is also used with both blue and green. True red wouldn't work so well, but rose is softer and combines well with these colors. The Sioux avoided using similar colors together. Thus, white is rarely seen next

to a pastel like yellow or light blue. If it were, the white would wash out the other color. Also, you seldom see several shades of blue or green in the same piece of Sioux beadwork.

Until the 1920's, Sioux beadwork was done in Italian and Bohemian beads. Compared to modern Italian beads, these were a little more even (perhaps the beadworker culled them) and usually about size 4/0. Some Sioux beadwork of the 1870's and 80's was done with even smaller beads. At this same time, Cheyenne and Arapaho women regularly used 5/0 and even 6/0 beads, but the Sioux seem to have preferred the larger 4/0. 'Cut' or 'faceted' beads are not common in Sioux beadwork.

During the 1920's, Czechoslovakian beads became easily available. Czech beads are very even, but the colors are not as rich and subtle as Italian bead colors. The Czechs, for example, replaced Italian rose and pale yellow with bright red and yellow. Even with these less satisfactory colors, Sioux beadworkers kept to the color schemes they had developed earlier with Italian beads.



Plate 3. Sioux girls on horseback. Note the fine designs in the beaded saddle blankets.

---R. E. Royce photograph.

Sioux beadwork done in Czech beads is generally 11/0 (a little larger than Italian 4/0) or 10/0.

The most distinctive part of Sioux beadwork style is the designs themselves. These designs are usually seen on a solid white background. Only on moccasins and some pipe bags do designs appear without a full-beaded background. Most Sioux designs are symmetrical, and many are bilaterally symmetrical. The latter are more commonly seen on larger fields of beadwork. Thus, legging strip and moccasin designs are almost always symmetrical, but pipe bag and saddle bag designs are usually bilaterally so.

Early Sioux designs of the 50's and 60's were very simple and blocky. Almost all the figures were groups of rectangles or lines broken up into rectangular areas. The very few triangles in the designs of that time had stepped edges like later Blackfeet and Cheyenne triangles. Later Sioux designs tended to become more and more spread out and open, and the triangle became the most frequently used figure. In fact, Sioux-style

designs of the 1890's and after are principally composed of triangles.

As Sioux designs spread out onto their white backgrounds, the triangles themselves became more elaborate. Often the beader added a colored border to the solid-colored mass. In fact, some triangles were treated to one border after another until they became a set of concentric triangles. Large rectangles got the same treatment. These spread out, elaborated later Sioux designs might give you the impression that the Sioux disliked solid areas. They spread their designs out to cover some of the background and broke up the solid parts of the designs.

Narrow lines play an important part in Sioux design. In early Sioux design, single lanes of beadwork were often used as major decoration. These lanes were broken by blocks of contrasting colors. In later Sioux work, single lanes appear but are used as supplemental decoration with larger masses of beading. In later Sioux work, narrow lines also appear as a design element in larger compositions.

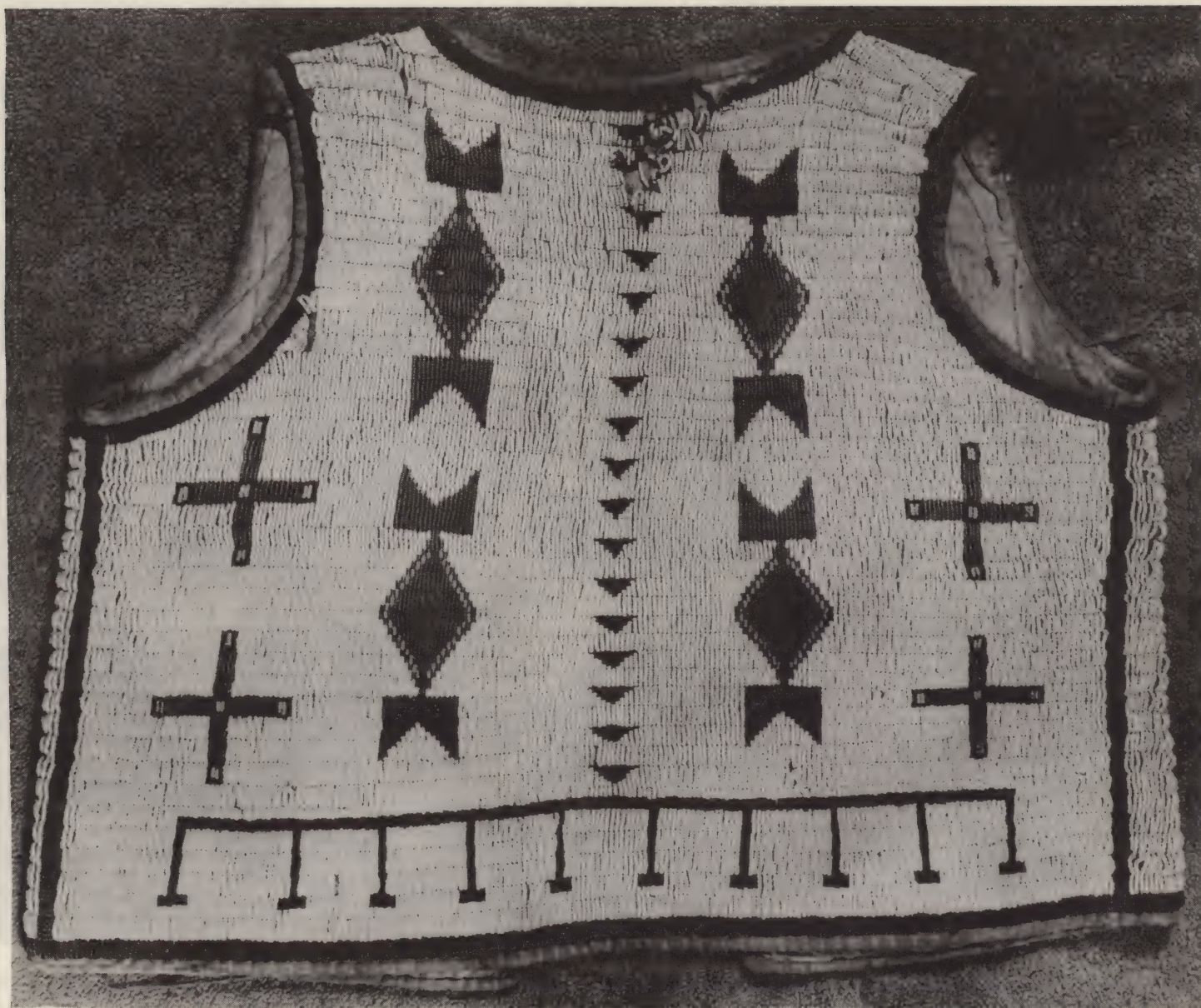


Figure 6. Sioux-style boy's vest. ---Eastern Washington State Historical Society collection.

These may be straight, but they are also combined into fork figures, jagged lines. In some cases, lines are widened and little squares are added to them... the Sioux even broke up straight lines.

Now, let's examine some pieces of Sioux beadwork to see how these designs look.

Figure 1 is a design from the back of a vest. It consists of three triangles (one isosceles and two right) and a line. Take the large triangle first. Notice that it has three colored borders and a solid-colored center. Because of the lazy stitch technique, the edges of the triangle and its borders come out a little jagged, but you can see that the beadworker tried to make them as even and straight as possible. The borders are dark blue, yellow and rose, and the center is green. The yellow is sandwiched between the blue and rose where it shows off well. Dark blue and rose are strong colors, and we often find them on the outside edges of designs where they contrast boldly with the white background. The yellow is a weaker

color, and so we find it more often inside a design, as here. Notice the little block triangle at the bottom. This and the borders show the Sioux tendency to break up solid areas. The two right triangles in this design are even more broken up, and the straight line on top has a contrasting cap.

Figure 2 shows a design taken from a cuff. Here is an example of the jagged line designs often seen in Sioux beadwork of the 1890's and after. These are modern cuffs, so bright red has replaced the rose of older work. The lines are red and the triangles at their ends are dark blue. The triangles are so small that it was probably impractical to give them colored borders. Put, notice that each has a little colored 'door'. Also notice that white has been used for one of the borders in the central diamond. This is not commonly done, and may indicate that the beadworker couldn't find the color of beads she wanted. This design introduces one important type of Sioux composition. Here we have a central figure with designs sprouting from



Figure 7. Sioux-style moccasins. ---*Eastern Washington State Historical Society collection.*

two or more points. In this case we have a central diamond with similar designs attached to the opposite corners. The central figure can also be a rectangle, or just the crossing of two lines. The larger figures can be attached to the sides instead of the top and bottom, or large designs may be attached to all four corners or sides. This, by the way, is one of the types of designs said to have been introduced to the Sioux via Near Eastern rugs in the 1880's.

Figure 3 is a design from a pipe bag. Like the preceding, this design is bilaterally symmetrical. However, it has no central figure... just two crossed lines. Notice that both these lines are elaborated with small white areas. Small squares like this are often seen inside colored lines in Sioux style. This is especially true of single lanes of lazy stitch used, say, as moccasin border stripes or saddlebag decorations. Some of the

areas in this design have single, narrow borders and some have none. In analyzing the first design, we mentioned that the Sioux frequently used one or several borders around the large forms in a design. This is true, but it does not always happen. As this design shows, some pieces of Sioux beading make sparing use of borders.

Like many later Sioux designs, this one is made up almost of triangles. In fact, this design comes down to triangles and lines. The few rectangles in it are small and placed inside the triangled. Much of what has already been said about Sioux use of color is repeated here. All the edges of designs are dark blue or rose. The isosceles triangles on either side of the center line are green with rose borders. The rose shows up very well between the green and the white background. At top and bottom center are two double triangles, made of two right triangles facing a common Sioux

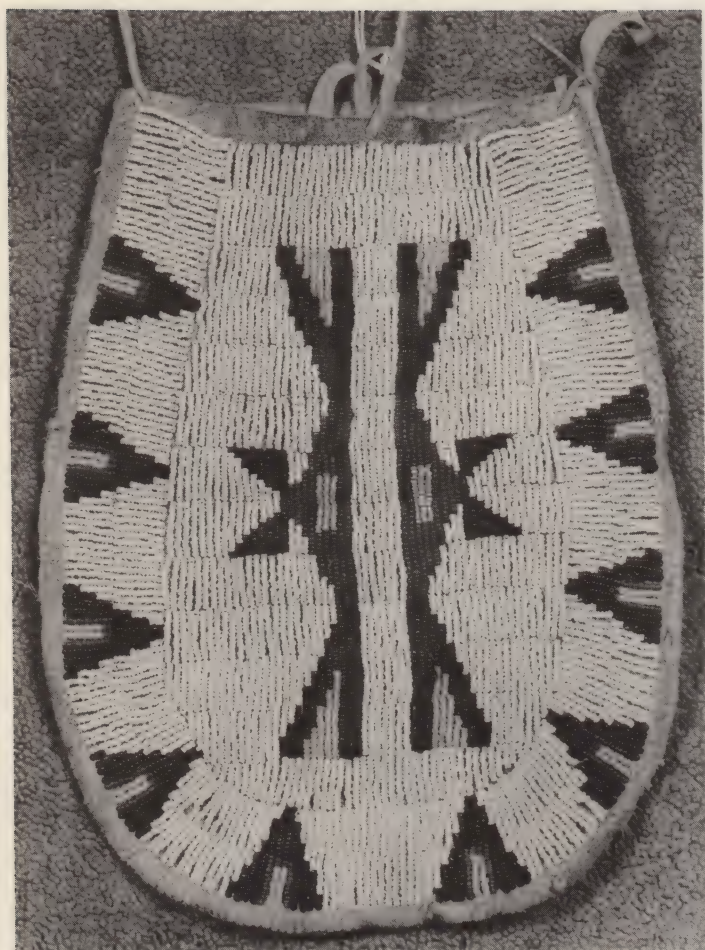


Figure 8. Modern Sioux women's bag. ---*Eastern Washington State Historical Society collection.*



Figure 9. Sioux beaded cradle top showing several typical style figures. ---*Eastern Washington State Historical Society collection.*

design element. These also have rose borders and periwinkle blue centers.

Figure 4 shows two saddle bags. The upper one was made about 1880, and the lower about ten or so years later. These bags introduce a common Sioux design element: the forked line. Here, as often, the forks are growing out of a large figure. By the way, forks usually have only three prongs. On both bags, notice that all the large figures have single borders, and most of them have some internal figure. All these large figures are green, and all have dark blue borders. A central line runs through the whole field of the upper bag. This design element is sometimes seen on saddle bags, cradles, and rarely on pipe bags. It is not a very common Sioux device, being far more typical of Cheyenne style beadwork. In fact, except for the forks this might have been a good Cheyenne design.

Figure 5 is a panel from a pipe bag. Here is a fine Sioux bilaterally symmetrical design. Again we also have a series of borders; dark blue, yellow, rose and periwinkle blue for centers in the diamonds. As I mentioned above, the pairs of right triangles joined in this way are very characteristically Sioux. Note the filler crosses down the center. They add interest to the whole panel, and fill in an otherwise wide stretch of background.

Figure 6 is the back of a boy's vest. Here are two designs almost limited to vests: the 'backbone' of triangles down the center and the fence along the bottom. The backbone sometimes occurs on women's leggings, but the fence is seen only on vests. Notice the single lanes of dark blue running around all the edges of the vest. These borders are generally dark blue, rose or dark green and have many small squares in them. The crosses with the 'boxed' ends are another Sioux design seen in large pieces of beadwork. Here the boxes are yellow with dark blue borders. The four diamond and triangle combinations aren't very typical or very good. They are too simplified and too heavy to be good Sioux figures, and they are too clumsy and badly rendered to be good design. Figures like those in Figure 5 would have been much better.

Figure 7 shows two moccasins. The left one is a woman's moccasin of about 1885. The right one is a moccasin made in the 1930's. In looking at both of these moccasins, notice how the lanes of beadwork are arranged. Each moccasin has at least one edge lane all the way around the upper. Most Sioux full-beaded moccasins have two or three. The left moccasin has three lanes running down the center. Notice that the design in two of these is like the design in the border lane. The remaining area is

beaded with long, loose rows of lazy stitch in a dark color. If you squint your eyes and look at this moccasin, these two dark areas will stand out. Their resemblance to a buffalo's cloven hoof has led to the name for this type of moccasin: buffalo track. I don't mean to imply that there is any symbolic meaning here, as I don't know if there is any. But, the resemblance to a buffalo's track has led to the name just as a term of convenient reference. Most buffalo track moccasins, by the way, have a two or three lane border, a matching center stripe, and dark blue or dark green 'tracks'. With a wider border, a bigger border design is worked out. The design of the right hand moccasin has a curious explanation. There are several common designs for Sioux partly-beaded moccasins. One of these has a U-shaped figure and a border stripe. In recent times, some moccasins beaded in this design have had the remaining area filled in with a solid color. By looking closely at the curved front of the U-shaped figure, you can see how the Sioux turn lanes of lazy stitch around tight curves. Several little half-rows of beads have been used as needed to shape the curve.

Figure 8 is a modern woman's bag. Let's look at the layout of the beadwork again. Notice the two lane border, and the way the balance is filled in. Sioux designs of today are often simplified versions of older designs, as we see here. The design still fills the background area up, but see how wide the borders are, and how the whole figure has a thick-set, blocky look. Compare these with the triangles in Figure 3, and you'll see the difference right away.

Let's sum up what we've seen in Sioux design.

1. Designs composed mostly of triangles.
2. Extensive use of single or several colored borders.
3. Open, spreading designs covering much of the background.
4. Solid areas in the design broken up.
5. All designs symmetrical; many bilaterally.
6. The use of filler designs to round out a composition.

Keep these things in mind as you plan Sioux-style beadwork. Whenever you visit a museum or look at someone's collection, study the pieces of Sioux beadwork you see. Ask yourself what makes it Sioux, and how many Sioux characteristics you can pick out as you look at it. By learning the landmarks of Sioux style you will advance your own knowledge, and be able to turn out far better beadwork of your own.

One last word. I've said several times before, but here let me say it again... don't mess around with Sioux design style or try to improve on it. Sioux style beadwork is as good as beadwork comes. It needs no apologies, and no improvements. So, enjoy it just as it is... the Sioux did.

EDITOR'S NOTE:

This is the second in a series of articles in which Mr. Conn will analyze American Indian beadwork. Future articles will be on other Plains tribes.

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Plate 4. A Sioux man on horseback, wearing a beaded shirt. ---R. E. Royce photograph.



dance bibliography

by Frank Turley

We, as Indian hobbyists, are especially fortunate in having a large body of available literature which is devoted to American Indian dance and music. To be sure, there is both good and poor material, and some that is a blend of the two opposites. The reader who is genuinely concerned with gaining accurate knowledge should be selective in his choice of books and articles.

The most dependable accounts of Indian ceremonialism have been written by scholars from the fields of anthropology and sociology. It is true that most of these writings are of a technical nature, and are not always easily located. They are usually to be found in the larger university and city libraries.

This should not discourage the truly interested Indian hobbyist. A person need not have a complete background in anthropology to appreciate the content of these articles. With concentrated reading and study, the author's terminology becomes more clear to the reader. Also, the large libraries which contain these materials are often nearer than one might think. University and college libraries allow non-students to use their facilities within the building, and some institutions permit the public to purchase library cards.

A leading authority and prolific writer on the subject of native dances is Gertrude P. Kurath. Her most recent article, *Panorama of Dance Ethnology*, can be found in the May, 1960 issue of *Current Anthropology*, Vol. 1, No. 3; pp. 233-254. In this article is listed a most adequate bibliography not only pertaining to American Indian dances, but those of other societies throughout the world as well. This survey with its bibliography should not be overlooked by any serious student of Indian lore.

For those who cannot readily obtain this issue of *Current Anthropology*, the bibliography below lists many of the articles from Mrs. Kurath's work, as well as several others which may be of interest to the reader. This listing is by no means exhaustive, but provides a good base from which to begin an earnest study of our native tribal dances. It is hoped that less distortion and more authenticity will result within the various lore groups from the use of such materials.

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Iroquois bonnet- style headdress

Bob Gabor



This Iroquois headdress, very common until about fifty years ago, was much favored by the Cayugas, particularly. The Cayugas are the most conservative of the Iroquois today, which might explain their partiality to this headdress. It is of an old, old style.

It seems to be the 'bridge' between the coronet-style circlet of upright feathers so common to many Eastern Woodland tribes, and the colorful warbonnet of the Plains Indians. In any old photos of Iroquois chief groups, you will note this type of headdress on many of the real old-time chiefs.



The double row of feathers and the ruff of thick, long fox or wolf fur are the distinctive features of this headdress.

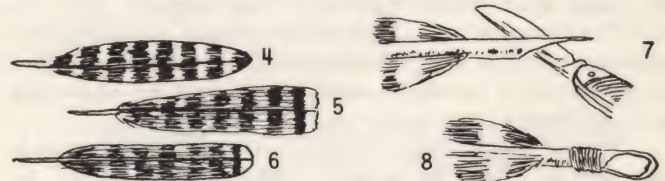
For making this particular headdress, there are three basic needs:

1. A felt crown or a buckskin cap of about the same dimensions.
2. A fur band or ruff, at least three inches wide, and long enough to encircle the base of your felt or buckskin cap.
3. At least 60 feathers, depending on your choice. Black-and-white barred turkey are most commonly used. Any other type of turkey feather may be substituted if preferred. Turkey feathers were as prized by Eastern Woodland and Southern

Indians as eagle feathers. (Many Eastern Indian war-cries were imitations of the tom turkey's gobble.) Hawk or partridge feathers also make a wonderful bonnet.

In selecting turkey feathers, you will find that the black-and-white barred feathers are called 'pointers', and are wing feathers. They are almost perfect, as is, for making this type of bonnet. They may require some straightening, but a minimum of trimming, as shown in *Figure 4*.

If you select turkey tail feathers, you will find them shaped as in *Figure 5*... straight of quill, but quite wide in the vane. They will require trimming so that they dress out as in *Figure 6*. Hawk or partridge feathers require practically no trimming, but being smaller, you will find you need more of them.



Some of the front and side feathers in each bank or row of feathers are going to be fastened directly to the crown. But those in back and towards the back are attached as in Western-type warbonnets. Hence it will be necessary to provide loops on the bottom of the quills. This is most easily done simply by cutting the quill diagonally at the bottom, and forming a loop of the quill itself, as shown in *Figures 7 and 8*. Thread or tape can be used to secure the loop.

With no further adornment, the feathers are attached in the following way. From the front of the crown to a point half-way around on each side the feathers are attached erect and permanently. In *Figure 9*, you can see how the feathers from 'A' to 'B' are sewn in place. You could sew a felt or leather strip across here, insert the feathers into it, and then tack stitches between, making 'pockets' for them to fit in. Sewing them on is simpler.

At 'C' you will notice a thin cord, drawn through holes pierced half-way up each quill. This is for spacing the feathers, exactly as is done on a Western-style bonnet. And 'D' is to illustrate how the feathers in the back half of the crown are attached by the loops at their bottoms. A thong passed in and out through slits in the crown also goes through the loops in the quills, again in the manner used in Western bonnet construction.

books

THE MENOMINI POWWOW, by J. S. Slotkin. (Milwaukee Public Museum Publications in Anthropology, No. 4, Milwaukee 3, Wisconsin, 1957. 166pp., illus., \$4.00).

This book is a record of a religion and way of life that has all but disappeared among the Menomini of Wisconsin. When the people who served as informants for this study are gone, their religion will become a part of our heritage along with so many other fine parts of American Indian culture. The author is an anthropologist with rare insight and appreciation of the Menomini. His record of the dogma and rites of this 'Dream Dance' faith is as the Menomini would have wished it done.

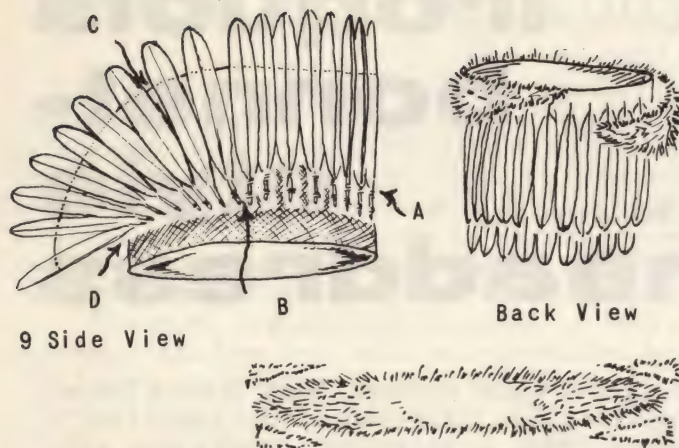
It is mostly a descriptive work. There is an attempt to be as complete as possible. A large part of the book is verbatim accounts of this religion as told by the Indians.

FAMOUS INDIAN CHIEFS, by John W. Moyer. (M. A. Donohue & Co., Chicago, 1957. 86pp. \$3.00).

This book is a brief account of the lives of eleven of the more well known Indian leaders, including Red Cloud, Geronimo, Sitting Bull, Tecumseh and Quanah Parker. Each section also tells something about the man's tribe. There is a large colored picture of each of the men. (These are 10 x 12 prints and are well done. They are available separately as a set from the same publisher at \$1.00 per set of 11 portraits. They would be a fine decoration for meeting rooms as well as inexpensive gift or prize.)

The brief factual biography of each of these Indian leaders serves as a fine introduction for younger readers, and as a worthwhile teaser for the student who would like to know something of the men who were important influences in the lives of their people. There is much more to be said about each of these men, but what the author does say he says well. BLACK HAWK: An Autobiography, edited by D. Jackson. (Univ. of Illinois Press, Urbana, 1955. 190pp. \$3.75).

Black Hawk was certainly one of the great Indian leaders as well as one of the most tragic figures in United States history. He is most remembered for a war that was named for him... a war which he never wanted to happen. He died bitter in the knowledge that he had lead his people to the massacre at Bad Axe which occurred while his people were trying to surrender. His story is a personal account of the war and his life after, both as a prisoner and an old man of his tribe. It is written as it was narrated by him. The editor of the volume has included valuable marginal material which places the story in perspective and helps the reader to follow the action. Those of the readers who enjoy Indian history or autobiography should welcome this well designed book. It is excellent book report material.



Remember... this operation has to be done twice on this style of bonnet. The lower set of feathers is set in so that the bottom of the quills are about one inch from the crown edge. The upper set, which should go on first, is set so the bottom of those quills are about three inches above the sewn edge. Then when the lower set is attached, you get the overlapping which is the distinctive feature of this type of bonnet.

Next step is attaching the fur ruff. First, fit it around the base of the crown, trying it for fit. Then trim the fur piece so it tapers down to about one inch in width at each end. Start the taper from about where the hat would fit over each ear, and cut your taper from there.

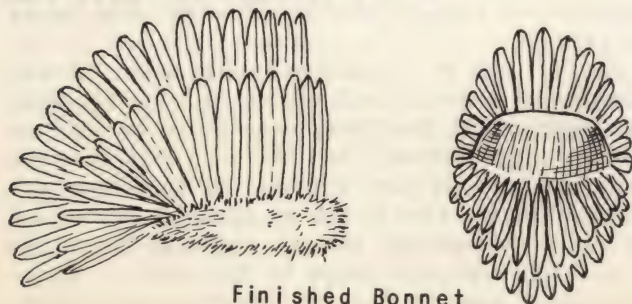
This tapering of the fur piece permits the rear feathers to hang down gracefully in back. The fur piece must be wide enough in front to hide the base of your bottom row of quills.

In sewing on the fur ruff, turn the hat upside down and it will be easier. Start attaching the fur from the front center, and work around each side to where the ends join at the back.

After attaching the fur ruff, turn your bonnet right side up and then adjust the two rows of feathers for proper spacing.

Make certain to adjust the cord that goes through the upper part of the quills, so that the feathers in the back will fall back gracefully. This bonnet style is not meant to flare out at the sides in the 'halo' effect that one gets with Plains-style warbonnets... but in a side view, the feathers should arch from front to rear in a graceful way.

The only additional ornamentation ever seen on this type bonnet is an occasional ermine skin hanging from above the temples on each side, or perhaps a couple of ermine tails hanging on each side from the same location.



Finished Bonnet

photo feature

One of the best, and sometimes the only way of getting accurate details on specific clothing items is to inspect available photographs of the particular period and area about which you are interested. Because of the large number of these older photos that have never been published, we are starting a *Photo Feature* to make some of this information available. We welcome content suggestions and old photos you may have. We will inspect and return anything sent to us immediately. You will be given full credit for any photos published.



Blue Jay and wife, Kiowas, in front of the arbor which surrounds the tipi where one of the Sacred Grandmother Bundles of the Kiowa was kept. Below is the tipi and the arbor. Photos taken between 1925 and 1930. *From the John I. Gamble collection.*



Old portrait of Bela Cozad and wife, Kiowas. She is wearing a cloth-style dress. Mr. Cozad is wearing fringed and tabbed leather leggings, and is holding a Peyote gourd and fan. Note the silver hair ornament which hangs out from under his otter turban. ---*From the John I. Gamble collection.*



Ella Ape-Kaum, left, and Alice Ape-Kaum, right, Kiowa women, wearing leather dresses and silver earbobs. The dress on the left is unusual for the Kiowa. ---*From the John I. Gamble collection.*

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ideas

Keep the 'Ideas' coming. Your contribution, no matter how short, may be the answer to someone's problem. ---Editor

POSTCARDS

When traveling through an area, it is a good idea to buy the local postcards of Indians. The best of these serve as a useful guide on costumes and beadwork design. They often answer some of the 'little questions' that nothing has been written on. A large collection of these postcards, especially if they are indexed, serve as a ready reference. ---Mrs. Odie Abel (*Deer Trail, Wisconsin*).

CHICAGO SPECIAL

When you are in Chicago, there is a fine source of information that few people know about. Mickelberry's Restaurant on 95th Street has an extremely large collection of old western Indian photos which decorate its walls. ---George K. Rosenthal (*Chicago, Illinois*).

WOODLAND BEADWORK

Often applique Woodland beadwork done by hobbyists looks limp and loose. One of the problems often is the fact that the craftsman does it on a flimsy background. Most Chippewa beadwork was done on heavy velveteen or a good grade wool cloth. This was almost always backed with light canvas or 'brown paper bag', to give the extra firmness needed to keep the beadwork flat and the cloth from looking rumpled. *Pelron* is a good modern substitute because it gives firmness without making the background stiff. ---Bob Edelman (*Clayton, Missouri*).

me gwetch...

Norman Feder (New York, N.Y.). This is the first article by Mr. Feder since he retired from the magazine staff. We will always welcome his work.

Conrad 'Duke' Glodowski (Stevens Point, Wisconsin) has done a fine 'on-the-spot' observation in his *Squaw Dice* article.

Frank Turley (Albuquerque, New Mexico) pointed up a real need for research, and has shared fine leads with the would-be researcher.

Bob Gabor (Syracuse, New York) is our most constant contributor. Again we extend our thanks.

John I. Gamble (Clayton, Missouri) has done another article for us. His story of the Kiowa method of buckskin preparation is pleasant reading, as well as informative. Mr. Gamble has given the *Hobbyist* a fine collection of Kiowa photos, some of which appear in Photo Feature.

*Ojibway word meaning 'thank you.'

BUFFALO CHIPS

Eckford
de Kay

What's Going On? Everyone who reads the *Hobbyist* is interested in what Indian powwows are taking place in your area, what the white dance groups are up to, news about personalities in the hobby, etc. *Buffalo Chips* is the column where this kind of information can be found... we want it to be the 'newspaper' of American Indian lore. Won't you send us news... even if only a postcard, with data you think others would like to read. *Buffalo Chips* will be just as long as needed... the more news we have, the more space we'll use. Thanks!

Philemon Berry was elected President of the American Indian Exposition at Anadarko, Oklahoma. Mr. Perry, a Kiowa-Apache, succeeds Robert Goombi, Kiowa, as head of the Exposition. Mr. Berry, who was elected for a two-year term, told the *Hobbyist* of extensive plans for further improvements in the management and operation of the Anadarko fair.

Fancy Dance Winners at the National Indian Championship War Dance Contest held at Anadarko August 19, 1960, were two Comanche brothers. The Senior Division was won by Bill Wahnee, while the Junior Division was headed by his younger brother Jeep.

The Indian Council Fire of Chicago, which presents the annual Indian Achievement Award to an outstanding North American Indian, will make their 1960 award September 23rd. We understand that this year the recipient will again be a Sioux.

The Menominee Indian Fair was held August 5-6-7 on the Menominee Reservation, Keshena, Wisconsin. At 8:00 p.m. August 6 and 7, the pageant 'The Legend of Spirit Rock' was presented. There was also daily dancing, sports, exhibits, etc.

The Hon-Pe Aika Dancers of Wichita, Kansas continue their tremendously active schedule. On June 12th they were pictured in the Sunday Eagle Feature Magazine with a full-page spread, plus the cover picture in full color. This group does a lot of camping, canoeing, archery, and other activities related to their hobby of Indian dancing and lore. The *Hobbyist* is especially interested in their project of buying books on Indians from money received from shows, and then donating them to the Wichita City Library for everyone to use. The Hon-Pe Aika also publish a fine monthly newspaper *The Travois*. Outstanding parent support is another feature which has impressed the *Hobbyist* staff. The adult leader is James H. Foulk, Jr., 2325 South Osage, Wichita, Kansas.

The Ouatoga Society of Alton, Illinois has elected August Catanzaro, Jr. as Advisor replacing Eck de Kay who needs the time for the *Hobbyist* staff. Gus's address is 1116 E. Fifth Street, Alton, Ill.



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Vol. I, No's. 3*, 4*, 5*, 7*, 8*, 9*.

VOL. II, No's. 1*, 3*. (Very few.)

Vol. III, No's. 4*, 9&10. (Very few.)

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The Native Voice is a newspaper your Indian lore group might wish to subscribe to. It is published monthly, and in addition to Indian news, often has a feature article on Indian history. (\$1.50 per year). Order from The Native Voice Publishing Co., 325 Standard Bldg., Vancouver 2, B.C., Canada.

The Koshares of LaJunta, Colorado were busy with eleven special shows for thousands of Scouts and Explorers going and returning from the National Jamboree at Colorado Springs. Herby Booth is Head Chief; James F. 'Buck' Purshears is Advisor.

BEHIND THE DEW CLOTH WITH GRANNY BROWN BEAVER

Our travels this summer took us through Granny's territory, but she was nowhere to be found. Neighbors said she had gotten her annual attack of wanderlust fever, and was out on what she calls the 'powwow circuit'. So we'll have to wait for the fall issue of the *Hobbyist* for more of Granny's sage advice from behind the dewcloth.

We did have a postcard from her from Canada in which she said she was anxious to have questions from readers on any Indian topic. So won't you drop Granny a line care of the *Hobbyist*?

The Museum of the American Indian, Heye Foundation, has announced the appointment of Dr. Frederick J. Dockstader as Director. He succeeds Mr. E. K. Burnett who retires after thirty years with the museum in New York City. Dr. Dockstader has been with the museum since 1956, prior to which he was with Dartmouth College and the Cranbrook Institute of Science. The appointment was made July 1, 1960.

Oklahoma Powwows seem to pop up almost every weekend. The Sauk and Fox annual powwow was held August 5-6-7 at the Ed Mack farm about three miles north of Shawnee, Oklahoma on Highway 18. Mrs. Mack is the granddaughter of Chief Black Hawk. August 26-27-28 was the 'Barefoot' Powwow at Canton, Oklahoma; and the Cheyenne-Arapaho Powwow was held September 3-4-5 at Colony, Oklahoma. And, of course, the biggest of them all at Anadarko where the American Indian Exposition was held August 15-16-17-18-19-20.

The Sauk & Fox Powwow is an annual 'must' for many Indian lore students in the midwest. Traditionally held on Labor Day weekend, the powwow is staged in a natural bowl located in Black Hawk State Park at Rock Island, Illinois. There were afternoon and evening performances September 3, 4 and 5. Also of great interest is the Hauberg Indian Museum which houses one of the finest collections of Sauk and Fox items, with much historical emphasis on Black Hawk, Keokuk and other tribal chiefs. The dancers include the Sauk from Oklahoma, and the Fox from Tama, Iowa. Several direct descendants of Black Hawk usually participate. Camping sites available.

The 1960 O-Sa-Wan was held August 26-27-28 at Good Templar Park, Geneva, Illinois. It is sponsored each year by the Mascoutin Society of Chicagoland, and draws white Indian dancers from several mid-western states. This is the fifth year that the O-Sa-Wan has been held. The program included demonstrations and exhibits Saturday morning of beadwork, costuming, featherwork, arrow chipping, singing, finger weaving, silverworking, etc. Saturday afternoon included trading and informal social dancing, while the evening performance was made up of one dance per group interspersed with social and war dancing by all. To be added to their mailing list, write to John Lotter, 7843 Elmgrove Drive, Elmwood Park, Illinois. The singing was provided by Winnebago members of The Longhouse of Chicago, and white singers of Alton, Illinois.

1960 Seakack Powwow was held September 2-3-4-5 at the Municipal Stadium, Springfield, Ohio. This annual white Indian fair is sponsored by the Seakack Dancers under the leadership of Richard O. Berry, 2861 Mechanicsburg Road, Springfield, Ohio. Drop him a line if you would like to be on their mailing list for next year's fair. Ponca Indians provided the singing, and a beef and corn roast was served to the dancers. A 'Princess' contest, dance contests, and the usual costume and craft displays rounded out the activities.

The American Indian Center, 411 North LaSalle Street, Chicago, Illinois has announced that the seventh annual American Indian Powwow will be held at Thillen's Stadium, Devon and Kedzie Streets. Five public performances will be held from September 16 through 18. Admission is \$1.00 for adults and 50¢ for children. Performance times are: September 16, 8:00 p.m.; September 17, 2:00 and 8:00 p.m.; September 18, 2:00 and 7:00 p.m. This is a real 'must' for hobbyists in the greater Chicago area; a chance to see dances done by many different tribes. Advance tickets available.

All American Indian Days at Sheridan, Wyoming, was as colorful as ever this year, although fewer people seemed to be there than in the past. The dates were August 5-6-7. A big attraction is the national contest for Miss Indian America. The 1960 winner was Miss Vivian Linda Arviso, a Navajo of Gallup, New Mexico. Miss Arviso's Indian name is DOO-NAS-BAH - 'Having Never Gone Into War.' We will publish her picture in a future issue.

The Wachi Powwow was held September 2-3-4-5 at Yankeetown, Indiana. This is near Evansville, and gives Indian lore hobbyists in the surrounding states an opportunity to gather for an enjoyable weekend. In addition to the usual dancing, displays and swapping, the Wachi Powwow included two one-hour discussion sessions on such subjects as drumming and singing, dancing and costumes, and administration. This sounds like an interesting new addition to a white Indian powwow. Yankeetown is on Indiana 66, 18 miles east of Evansville. The fee of \$5.00 per person included lunch and supper Saturday, three meals Sunday, and breakfast Monday. For more information on this annual event, contact Tom Doyce, 1600 Bedford Road, Washington, Indiana.

Colorado Indian Hobbyists had an opportunity to participate in a White - Indian Fair August 5-6-7 at Buckskin Joe's Frontier Village on the Royal Gorge Road five miles west of Canyon City, Colorado. The fair was sponsored by the Mountain Lodge Council Indian Lore Group (2531 Hyacinth Street, Pueblo, Colorado) and included two parts. The first was the familiar type of powwow with private campsite, swapping, handicraft and costume displays, evening dancing with Indian singers, etc. The second part of the program was an opportunity to have displays and sell items to the tourists at the Frontier Village. Charles Eberhart operated a branch of his Western Trading Post in Denver. Looks like this could develop into an annual event.

The Hobbyist Staff took advantage of the summer powwow season to do a lot of traveling. Staff members visited Indian activities in Wisconsin, Florida, Nebraska, North Dakota, South Dakota, Montana, Wyoming, Kansas and Oklahoma. These travels enabled the *Hobbyist* to make valuable contacts and meet new friends. Much data was gathered for future articles. The staff was also pleased to run into a number of subscribers.

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Help! We are working on a series of articles on roach construction. If some of you have had experience making roaches, or if you are the owner of an especially fine or unusual roach, we would like to have your suggestions, hints, and even pictures of several roaches for publication. Let Dick McAllister hear from you.

We Congratulate James H. Howard on the publication of his paper on *Winter Counts* as a bulletin of the Bureau of American Ethnology.

Norman Feder, formerly Editor of the *American Indian Hobbyist*, is now located at the Museum of the American Indian, Heye Foundation, Broadway at 155th Street, New York 32, New York. He was formerly with the Denver Art Museum in Colorado.

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